411 They make
their weapons with great care: the war club (macana, cuidarut), the lance (uba cacahi) with a tip of bamboo (tacoara), the javeline (casp), and the bow which is difficult to draw (tarf) with which they shoot not only unpoisoned hunting arrows (pangnie, or sup, tupi viba) but poisoned war arrows (obram) as well. To protect against wounds from the bow string they wind a ninotap, a cotton bandage, around the wrist. The use of arrow [388] poison seems to have been learned only recently. They do not make it themselves but get it in trade from their northern neighbors.*

*Milliet Dicciomario geograph. II, 136 and Cerqueira e Silva Corograf. paraense 118, attribute to them also the blowgun (cegravatana) used with poisoned arrows.

237 The Mundrucus are great artists in the manufacture of feather orna-
287 ments. Their creations belong to the most elegant and the most laberi-
● 292 ous products of Indian industry: scepters (buta) carried on festive occasions in the hand; stiff, cylindrical bunches of feathers; arm ornaments (bombim manja); hats (akeri) often outfitted with long braids of arara feathers (akeri kaha); cords and tassels with arara feathers (paro-oara) which they wear at dances over the shoulders like a mantilla. They use feathers also as articles of trade. The feathers are carefully sorted, tied together or fastened together with black wax and stored in baskets or in tubular palm leaf stems. They keep many live birds for
231 their trade. They compete with the Apiacas in fowl breeding. Besides the domestic chicken mutums or hoccos (Crax) their fowl yards have the Jacus (Penelope), the king and the white vulture (Cathartes papa and Falco urubutinga), the red and blue ara and many parrots. It is claimed that they regularly pluck the feathers of parrots and then dab the wounded areas with frog blood until the feathers growing back in change color: from green to yellow.

734 To maintain the great muscular strength which distinguishes them,
276 the Mundrucu avoid the use of tucupy, the concentrated sap of the poisonous manioc root seasoned with spanish pepper, to which other Indians are addicted. [390] Similarly they have not taken up the use of parica, a snuff made of the seed of the Mimosa acaiodes, which is in
000 vogue among the Muras and among their neighbors the Maues. But they

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796 727 contents of each bowl to ascertain whether a ritually impure person had defiled the food.

After partaking of the ceremonial feast, the men went to the men's house, across the front of which they lined up in a single row with the boys behind. They sang songs celebrating warfare and their arms until dawn, at which time the ceremony ended and the guests returned to their villages. At the conclusion of the [594] rite, the *Dajebosik* resumed his normal life. His person and the trophy head no longer exercised their power, but he retained the title and distinction for life.

This account suggests some of the functions of the ritual complex in relation to the practice of warfare and to the social structure, in general. First, the high status accorded the *Dajebosik* acted to give personal incentive to individual warriors and thus contributed to more effective military action. The taker of the trophy head was further motivated, for the power possessed by him and the head increased the yield of the hunt. The concept of this magical influence also provided an additional group motivation and rationale for warfare and served to root it more firmly in Munduruc̀ú beliefs. The emphasis on warfare was further heightened through the celebration of Munduruc̀ú prowess by the *Daruk̀ik*; and this phase of the ritual provided a means of indoctrinating the young into the militarism in which they would one day take part.

The ritual complex was also related to aspects of Munduruc̀ú culture other than warfare. The burial of the humerus of the warrior slain in battle was the most important occasion for the expression of intermoiety ritual hostility. And the attachment of feather pendants to the ears of the trophy head was one of the few remaining corporate functions of the fragmented clans. Finally, and this is true of all the important intervillage ceremonies, the warfare rites served to integrate the populations of the several Munduruc̀ú villages and to maintain bonds of association among scattered fellow clansmen.

Ceremonies of the Game

796 224 Two ceremonies, the *Arosorui* and the *Dajosorupirip*, were held in honor of the spirit mothers of the game. The several Munduruc̀ú villages took turns as hosts in these intervillage rites, and one of the two ceremonies was held during most years. The purpose of the two rites was identical, and they differed only in length and in minor formal details. The following description of the *Dajosorupirip* is also valid for the *Arosorui*, except where noted.

A ceremony was usually held at the instigation of one of the older and more respected men of the village—not necessarily the chief—who then became its *piwet*, or leader and organizer. But it was essential for the leader to have the consent of his fellow villagers, for they had to join him in amassing food and drink for the visitors.

796 224 292 As in all Munduruc̀ú ceremonies, the arrival of the guests signaled the beginning of feasting and preparation of ceremonial regalia. The actual ceremony began with the playing of flutes by a group of cloaked dancers who danced from house to house, performing in each. The cloaks were made of the long fronds of the

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buriti palm and were fashioned in an extremely simple manner. The ends of a large bunch of fronds were tied together and a ring of vine was attached some five inches below the top knot. The vine ring was then placed on the dancer's head, and the leaves were arranged to fall uniformly down all sides of his body to a point below his knees. The garment was fastened to his waist by a buriti leaf belt. The dancer's arms protruded from the sides of the cloak, and the fronds were pushed aside to make openings for the eyes and mouth. Underneath these cloaks the dancers wore the same raiment used by all the other men during the ceremony. This consisted of a buriti leaf crown, to the front, back, and sides of which were attached vertical strips of buriti leaf. Bands of this leaf were also tied around the biceps, wrists, ankles, and just below the knees, and were crisscrossed across the chest and shoulders. The ends of each band were shredded and allowed to dangle. A belt of buriti leaf was also worn, and long thin strips of this leaf hung from it to form a knee-length skirt. Thin fibers hung from the back of a buriti-leaf neck choker to below the buttocks. The garment used in the *Awaiawa* ceremony was identical, except that the buriti leaves were first boiled in water and then hung in the sun to bleach white.

The instruments used by the dancers, called *kui*, consisted of bamboo tubes some 19 inches long with a reed made of the root of the paxiuba palm inserted in the mouth. Identical instruments were used in a secular dance, the *Parawai*, but those for the *Dajaurupaip* and *Awaiawa* could not be used for such profane purposes, for fear of insulting the Mother of the Game.

After the ceremony began, five cloaked dancers made the house-to-house rounds day and night and were replaced after each round by fresh dancers from the men's house. There was an occasional intermission to allow the men and the inhabitants of the dwelling houses to sleep. Each round began when three cloaked men, dancing side by side, approached the first house in a clockwise direction from the men's house. Playing their instruments, they danced to the doorway of the house three times and backed off, entering the house on their fourth approach. After entering the house they circled twice around the interior and then left for the next house in the same direction, repeating the same movements. As they left the house, the other two cloaked dancers approached it, entered in the same manner, and followed the first three through the village. During the rounds of the five *kui* players, the other men stayed in the men's house and sang songs appropriate to the ceremony. Most of these songs dealt with hunting and game animals, and some with fish and food-bearing plants.

The climax of the ceremony was the summoning of the spirit mothers of the game and their subsequent visitation. Some days after the beginning of the house-to-house dancing, temporary thatch walls were built about the open sides and front of the men's house. A great number of skulls of game animals were gathered and those of each species were placed in rows running east-west and parallel to each other. At the head of the line of tapir skulls was one that had been kept in the men's house and was considered to be the chief of all the skulls in the room. In front of the rows of animal skulls were those of two coatá monkeys. Their